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▶ **To cite this version:**

Jean-Marc Besse, Nicolas Verdier. Cartouche. Matthew H. Edney; Mary Sponberg Pedley. Cartography in the European Enlightenment, 4, Chicago University Press, pp.244-251, 2020, History of Cartography. halshs-03053552

**HAL Id: halshs-03053552**
**https://shs.hal.science/halshs-03053552**

Submitted on 17 Aug 2022

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Cartouche

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The presence of cartouches on both printed and manuscript maps and globes was not a novelty in 1650 (Welu 1987). For a century or more, Italian and Flemish geographers and cartographic editors, followed by the Dutch, customarily added various decorative elements to their maps, including iconographic vignettes, historiated frames, cartouches, and color. Thus the cartouche may be considered as one of the "places" on the map that articulated the map's cognitive scope. As both a connector and a catalyst, the cartouche played a role in the circulation of social and cultural values and imaginary spaces connected to the construction of the visual culture of its epoch. To consider the map in conjunction with its cartouches is thus to understand the map fully as a "cultural text" (Clarke 1988).

**Functions of the Cartouche**

The diverse definitions of "cartouche*"* found in the dictionaries and manuals of the period correspond to that given in the *Dictionaire universel* (Furetière 1690, vol. 1, n.p.): "it is a card in the shape of a cylinder or scroll or its representation, for which the sculpture and the engraving make diverse ornaments, in the middle of which is placed some inscription or device. The titles of geographical maps are written in the *cartouches,* very much historiated."

The cartouche is therefore an entirely decorative element, an ornament that belongs to the domain of architecture, sculpture, and engraving. As a noncartographic element in mapmaking, the cartouche developed as an imagistic ensemble of narrative, description, and symbols appropriate to the territory represented by the map. For a map, the cartouche may be considered equivalent to the pointer (*admoniteur*) in a painting by drawing attention to the subject of the map and orienting its reading (Alberti 1966, 78). The cartouche introduces, shows, recalls, and alerts: in other words, it determines (or tries to determine) *a priori* the interpretive framework. The pointer is sometimes shown directly in the cartouche (fig. 1).

Moreover, the cartouche is also a container, like a frame, whose interior space is usually filled with a title, a device, an inscription, a coat of arms. The cartouche is the place that gathers "titles, explanations, notes necessary for the understanding of each map" (contract between Philippe Buache and the États du Languedoc, quoted in Dainville 1964, 64). As a hollow space, it envelops a central area in which a text announces the map's contents, which are anticipated by the reader. In 1691 the *Mercure Galant* (no. 7) announced a map of the Piedmont (*Carte du Piemont et du Monferrat,* 1691)by le Père Placide, *géographe du roi,* containing "ten cartouches which not only serve just as ornaments, but which are also tables that give a general idea of the regions in a few words and in a very methodical manner" (169–70).

Sometimes the cartouche contains more than the simple identifying words ("Here is Italy…"); it may present an historical account of the territories mapped, describe the regions, and give the measurement scales. Finally, it provides the political identity of the place as well as its

possessor. In addition, the title in the cartouche can equally proclaim property rights, thus reverberating with the themes of legitimacy and law.

Even though the principal reason for the presence of the cartouche is to aid the reading and comprehension of the map, evoking the territory represented by the map, the cartouche also responds to a more societal function: it contains the name of the person to whom the map is dedicated or addressed. “One calls the cartouche the design that one places at the bottom of plans and geographical maps and which serves to contain the title or the heraldry of the person to whom the map is presented. These cartouches are likely to be decorated with the attributes and allegories that ought to relate to the person being presented with these designs or to the subjects of the designs” (Blondel 1752).

In addition to the the title and the contents of the map, the cartouche also may contain the names of the author or editor and the dedicatee. Thus the cartouche becomes a place of legitimization and insertion of cartography into the network of sociability. In describing the cartographic productions of Alexis-Hubert Jaillot, Christine M. Petto has shown how the cartouche is inscribed into a social relationship between the author or editor and the dedicatee, which was completely characteristic of French society during the Ancien Régime: that of patronage (Petto 2007). The importance of the practice of dedication, central to the economy of patronage, is well known: it obliged the patron (the dedicatee) to offer protection, employment, or remuneration in exchange for a book or a map, dedicated, offered, and accepted. The author or editor was thus obliged to manifest the glory of the patron (Pedley 2005, 83–84).

Of course, the editors of maps and globes developed this rhetoric of glory and symbolic power toward a monarch (in France, the elements at work in the “fabrication of Louis XIV,” to use the phrase of Peter Burke, are well known), but similar language was also used for other levels of political authority, including a prince or Dauphin, ministers and grand officers of state, ecclesiastical personnel, municipal authorities, landed gentry, and local aristocracy. The diversity of patrons does not suggest a fundamental rupture in the rhetorical register adopted by the author of the dedication addressed to his patron. To whatever level of authority the map was presented, the dedication was designed to manifest the positive effects of the exercise of this authority, independent of scale.

## Meanings of the Cartouche

The discourse or meanings of the cartouche may be classified into three principal categories, which are not mutually exclusive: power and possession, ethnogeography, and arts and civilization. A single cartouche may, in effect, simultaneously develop several levels of different meaning.

The discourse of power, or, as has often been written, of possession or claim of a territory uses the cartouche like a signature, the mark or imprint of the proprietor and their wishes for a region (fig. 2). This discourse plays out on two levels, sometimes combined: symbolic control and real control. Cartouches employ various strategies for these levels of meaning, including moral or political allegory, heraldry, the recitation of the foundation or genealogical heritage of a

territory or of the claimant, and historic events. These affirmations of power over the territory represented by the map often resonate with the transfer of authority or situations of conflict, as has been shown in the subjects of cartouches that ornament maps produced at the moment of the American War of Independence or other period of conflict (Clarke 1988; Pedley 2008; Petto 2009). However, the discourse of the cartouche is not limited in a simplistic way to this first register of power. The hermeneutic richness of the cartouche speaks to its capacity to vary the levels of meaning and to connect them.

The second discourse employed by cartouches on globes and maps is that of ethnogeography, which develops the rhetorical mode of visual evidence. The cartouche elicits the effect of reality by showing the region and its visual "truth" by the presence of iconographic vignettes representing the natural resources of the region, its flora and fauna, population and customs, practices and rituals, and mode of dress (fig. 3) (Davies forthcoming).

Evidence exists of requests for mapmakers to embellish any heraldry on the map with "geniuses or allegorical figures and appropriate attributes that show the productions of the earth, the natural history, and the commerce of the different cantons, to which one will add what one can concerning particular ancient and modern monuments" (contract Buache and États du Languedoc, 1748, quoted in Dainville 1964, 64). These discourses or levels of meaning support the hypothesis that the cartouche embodies the descriptive or chorographic aspect of the map itself, at the same time as the map loses this dimension from its own cartographic contents. As the cartouche took on the functions of the historiated frame, typical of seventeenth-century Flemish and Dutch cartography, this extended decoration gradually disappeared from the so-called scientific cartography of the eighteenth century, though it persisted in the form of vignettes surrounding the map in the productions of the German publishing houses of Homann Heirs and Matthäus Seutter (Diefenbacher, Heinz, and Bach-Damaskinos 2002; Ritter 2001; and see fig.  [Homann]).

A third level of discourse is that of the arts, sciences, and civilization. These were expressed with allegorical representations, both moral and philosophical (the four elements, the Bible, the four parts of the world); by scientific instruments, more precisely by geographical and astronomical instruments; and by portraits. Such cartouches assembled evidence for an image of not just the terrestrial world, but also of an ordered cosmos.

There does seem to be a correlation between different types of discourse and different types of maps. The small scale of a *mappemonde*, globe, or a universal atlas employed cartouches filled with philosophical iconography. Similarly, allegories of power and control operated at the medium scale of country and regional maps, just as the heraldry and genealogical display emphasized the ownership in large-scale property maps. Within the manuscript traditions of large-scale military mapping, land surveying, and geodetic mapping, the iconographic use of images of the tools of the observer—measuring rod, chains, poles, plane table, compasses, theodolites, telescopes—embellished the map. As representations of the instruments of science, they highlighted the map's authority in its reliance on measurement and observation and were designed to increase the reader's trust in the veracity of the map. These instruments were often

shown in action in cartouches, deployed by surveyors or by the ever-present putti who made their use seem both easy and perhaps even divinely inspired (Heilbron 2000) (fig. 4).

**Cartouche as Ornament**

The prescriptive character of Blondel's text, cited above (images that "ought to be relative") signals that the cartouche is subject to another tension. Because it is simultaneously the key for reading the map itself and a decorative ornament (carrying signs and explanations that are not necessarily cartographic), the cartouche consequently has two, sometimes contradictory, goals: knowledge and the pleasure of design and image.

The "moment" of the creation of the cartouche within the process of creating the map has been described in numerous ways. The cartouche is usually added at the end of the process of creating the contents of the map itself. On a manuscript map, the cartouche was usually designed and executed by the author of the map, thereby displaying the artistic skills of the creator and the rhetorical devices aimed at its audience, for example, in the trompe l'oeil effects employed on the maps created for the prize competitions of the École des Ponts et Chaussées. On printed maps, the cartouche was usually added to the map after the map proper had been engraved. It was often designed by an artist, not the creator of the map, and engraved either by the same artist or another engraver who specialized in this genre of work (cartouches were very often etched, whereas maps themselves were engraved with burin), at the order of the editor (or publisher) or the mapmaker. For example, the maps of Nicolas Sanson published by Jaillot were engraved by Robert Cordier while the cartouches were entrusted to François Chauveau. Thus the cartouche is very precisely the parergon of the map: a supplement, an ornament. "One has not yet completed the coloring of a design," wrote Henri Gautier, "until one has tried to decorate it with a border or a lovely cartouche" (1708, 100).

The cartouche embodies a tension, at once graphic and professional, for the creators of maps. Since the cartouche was designed, according to the vocabulary of the authors of the epoch, to render the map more beautiful and agreeable, it reintroduced the dimension of the spectacle, both iconographic and theatrical, into cartographic practice at a moment when, quite rightly, geographers were attempting to separate themselves from the mere imagers, in a desire to broadcast their special competencies in scientific milieus. Pierre Duval reaffirmed the necessity for geographer to check and correct the work of mere illuminators who tended to trace the borders of countries on a whim or overload maps with "useless and superfluous names" (Duval 1672, 59–60). Inasmuch as it was an ornament, the cartouche represented a decorative danger for geographical truth; certain principles had to be adhered to by the designer of a cartouche in order to insure that the map was not simply an amusement, but an instructive instrument.

**Designers and Engravers of Cartouches**

The identification of designers and engravers of cartographic cartouches, as well as the analysis of their involvement in the process of printed mapmaking, constitutes a field open for scholarly inquiry. When cartouches are signed, they provide information on both the designer (*inv[enit]* or

*del[lineavit])* and engraver (*sc[ulpsit]* or *fe[cit])*. In Paris, one could profitably research the work of Chauveau, a prolific illustrator and engraver whose cartouches adorn the maps of Sanson published by Jaillot. Similarly rewarding would be a study of the work of Pierre-Philippe Choffard who, as one of the principal Paris decorative engravers of the eighteenth century, designed and engraved many of the rococo cartouches of the *Atlas moderne* (1762) and for maps of other geographers, such as Jean-Baptiste Bourguignon d'Anville and Jacques-Nicolas Bellin (fig. 5).

Of similar benefit would be a fuller understanding of the role of the designer Hubert-François Gravelot in the design of cartouches for his brother, the geographer d'Anville, and of Gravelot's association with engravers Jean-Baptiste Delafosse or Thomas Major in the completion of these cartouches. Other names equally merit deeper investigation from the point of view of their relationship with the map trade: Jean Le Pautre, Pierre-Gabriel Berthault, Clément-Pierre Marillier, the sisters Elizabeth Haussard and Marie Catherine Haussard, and the well-known Charles-Nicolas Cochin, to name just a few in the Paris market. In Germany, the rich cartouches and allegorical vignettes on the maps from the Seutter publishing house were signed by specific artists: Martin Gottfried Crophius, Abraham Drentwett, Melchior Rhein, Gottfried Rogg (Ritter 2001, 130). While the role of cartouche designer and engraver in other national contexts has yet to be fully explored, preliminary work has been done in the German and Dutch markets (Bosters et al. 1989, Van Egmond 2009, Diefenbacher, Heinz, and Bach-Damaskinos 2002; Ritter 2001) (fig. 6).

Even a rapid overview of the milieu of map design, engraving, and trade in Enlightenment Paris reveals that at the level of professional practice, the work of designers and engravers of cartographic cartouches cannot be reduced to a single activity. Most of them were deeply integrated in the world of the printed book for which they designed and engraved title pages, frontispieces, decorative bands, *culs-de-lampe*, vignettes, trophies, and medallions. Many of them published collections of engravings of decorative ornaments for use in interior decoration, architecture, or furniture. The collections of Juste-Aurèle Meissonnier in the *Livre d'ornemens inventés & dessines* (1734), contributed to the diffusion throughout Europe of the rococo style that echoed throughout cartographic cartouche design during the eighteenth century (Bosters et al. 1989, 65–92; Pedley 1992, 65; Diefenbacher, Heinz, and Bach-Damaskinos 2002, 127, fig. 66).

Thus within the production process for both manuscript and printed maps, the production of cartographic cartouches was linked to the *métiers* (professional trades) of design and engraving, reflecting the relationship between the cartouche and the history of decorative styles in general.

**Evolution of Styles**

Some commentators (Welu 1987, Andrews 2009, Hedergott 1955) have tried to describe the diversity of cartographic cartouches and account for an evolution in their styles by relying on the large chronological and typological divisions supported by the history of art in general. For the

period of the long eighteenth century, the stylistic transformations of cartouches certainly echo the successive phases of mannerism, baroque, and rococo. However, using this lens as a guide would be inaccurate, since it is too general and enclosed in a global comparison that pits art and cartography into two opposingcamps. Such an overly generalized interpretive model prevents the historian of cartography from more precisely situating the zones of contact and communication between these two domains (Van Egmond 2009, 258).

To acquire a better sense of the stylistic transformations that cartographic cartouches underwent in the seventeenth and eighteenth centuries it would be more judicious to place the cartouches at the level of the decorative arts rather than that of the fine arts. By adopting this perspective two things become apparent. First, there is a relation between the modes of production of cartographic cartouches and the practices and professional norms found in the milieus of the *métiers* of engravers and designers (within the context of commands, prices, and determination of contents). Second, the same designers and engravers involved in cartographic cartouches were also engaged in engravings of allegories, decorative architectural features, designs for furnishings, chimneypieces, and other elements of interior decoration. Cartographic cartouches thus were part of this ensemble of decorative engraving, within which they communicated their message through motifs and content as well as style.

This practical relationship (at the level of the *métiers*, the craftsmen, and workshops) between the design and the engraving of both cartographic cartouches and decorative objects illustrates the ways in which cartography was inserted in the visual culture and imagination of the period. The cartouche links the cartographic arts and the decorative arts. Through the intermediary of the cartouche, the map becomes a type of "visual furniture" and a decorative yet meaningful element in the decor daily environment of its proprietors.


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